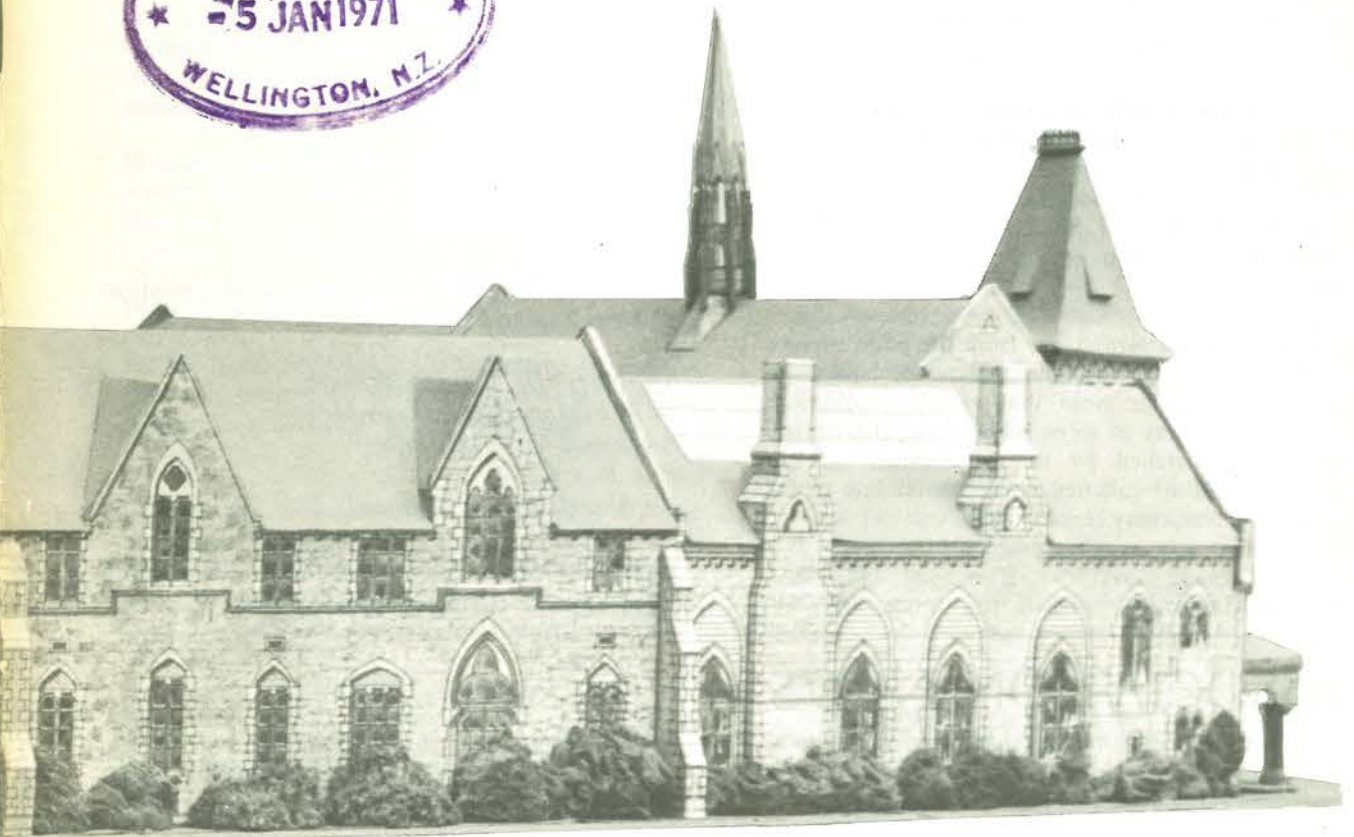
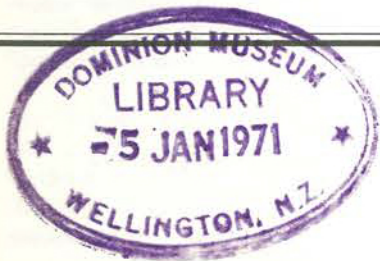


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AGMANZ NEWS

THE ART GALLERIES & MUSEUMS ASSOCIATION OF NEW ZEALAND

November 1970



FIRST MUSEUM

Canterbury Museum, Christchurch 1870-1970

Since our last issue we have acquired another secretary. Miss Angela Jelcich resigned to take up a full-time position and Dr. Wendy Carnegie has been appointed in her place.

Dr. Carnegie recently came to live in Auckland from Christchurch and we are fortunate in having her as the Association's secretary.

At the Council meeting on 25 November one of the main topics was the problem of capital subsidies, or rather the lack of them. The museums and art galleries in this country are finding it more and more difficult to maintain their present standards so that funds for reconstructions and new buildings are out of the question in most cases.

In September a deputation consisting of the President, Dr. Roger Duff and Professor Keith Thomson held a discussion with the Queen Elizabeth II Arts Council. As a result of the discussion the Chairman of the Arts Council, Mr. William Sheat, will accompany the AGMANZ delegation to the Government in the New Year.

The position is a serious one from the point of view of housing public collections in New Zealand. Inadequate buildings mean that valuable collections suffer in a variety of ways. The national growth is not being matched by the development of our museums and art galleries which are tending to fall behind contemporary requirements.

B.G.
Honorary Editor.

AGMANZ NEWS Vol 11 No. 7

November 1970

The Art Galleries & Museums Association
of New Zealand Inc.

Secretary, Dr Wendy Carnegie
Hon. Editor, Brenda Gamble
Auckland City Art Gallery
P.O. Box 6842,
Auckland, 1, New Zealand.

Published with the support of the Queen
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ASSOCIATION NEWS

At a Council meeting held at the Dominion Museum, Wellington, on 25 November, 1970, the following business was discussed :-

The President, Mr. G.C. Docking, welcomed the new secretary, Dr. Wendy Carnegie, and her appointment was confirmed.

Capital Subsidies

The President reported on a meeting of the sub-committee and it was agreed that a submission be prepared and an audience sought with the Prime Minister in the New Year.

de Beer Grant

Council confirmed a grant of \$500 to Mr. J.T. Jacobs

who is returning to Canterbury Museum as Assistant-preparator after two years as chief technician at the National Museum of Tanzania.

The grant-in-aid is toward travel and accommodation expenses to enable Mr. Jacobs to return via Europe and understudy techniques and laboratory installations for the conservation of artifacts made of organic materials, in particular as relevant to the needs of New Zealand museums with large Oceanic collections. Mr. Jacobs will spend three months in Western Europe. The grant is conditional on Mr. Jacobs remaining on the staff at Canterbury Museum until at least the end of 1972.

The Queen Elizabeth II Arts Council have made a special grant of \$750 to the Conservation grant-in-aid fund specifically for Mr. Jacob's use. This grant has

been made on condition that the experience and services of Mr. Jacobs be made available to other New Zealand museums requiring conservation work on Maori artifacts and applied art objects.

Dr. Esmond S. de Beer and his sisters, the Misses D.H. de Beer and M.L. de Beer, who generously donate a sum of money annually as a travel grant to enable members to further their professional careers overseas, have been nominated by Council for honorary life membership.

Dr. Robert C. Cooper, B.COM., M.A., PH.D., F.M.A.N.Z., assistant director at the Auckland Institute and Museum, and honorary secretary of this Association from 1955 to 1968, has also been nominated by Council for honorary life membership.

In accordance with Rule 7 (c) these names will be placed on the Agenda for the Annual General Meeting in March 1971 and voted upon by secret ballot at the meeting.

In-service training scheme

Mr. Ian North, director of the Manawatu Art Gallery, has been granted up to \$400 in order to travel to Auckland and study at the Auckland City Art Gallery.

So that he may supervise the running of the Manawatu Art Gallery at the same time, Mr. North will spend three days a week in Auckland over a period of six weeks, probably commencing in April 1971.

Mr. Grant Couchman, artist-preparator at the Whangarei Museum, has been granted up to \$150 to cover his travel and hotel expenses so that he may have a month's training in a metropolitan museum next year.

Duty-free equipment concession

A sub-committee consisting of Mr. E.G. Turbott, Mr. C.G. Docking and Mr. L.C. Lloyd has been set up to study the problem of duty charged by the Customs Department on conservation equipment imported from sources other than the British Commonwealth. This follows a report to Council by Mr. Lloyd who would like to see this Association treated in the same way as schools and universities which are currently entitled to special concessions under the tariff which makes provision for duty-free entry under section 178 of the Customs Act, "whereby goods of a like kind or similar economic

value are not made in the British Commonwealth, the Comptroller may, at his discretion, grant an exemption from Duty."

Mr. Lloyd pointed out that equipment emanating from Commonwealth sources was not always the cheapest or the best and that a considerable saving of the Gulbenkian Foundation's grant could be made if galleries and museums were officially classified as being "Educational, Scientific and Cultural in aim".

Nominations for Unesco sub-commissions

The following members have been nominated by Council following a request from the Unesco National Commission:

Sub-committee on Natural Sciences: Dr. R.K. Dell, director of the Dominion Museum.

Sub-committee on Social & Human Sciences & Culture: Mr. G.C. Docking, director of the Auckland City Art Gallery.

Sub-committee on Education: Dr. Wendy Carnegie, secretary of the Art Galleries and Museums Association of New Zealand.

11th Biennial Conference

The Auckland War Memorial Museum will be the venue for the 11th Biennial Conference to be held on 9, 10 and 11 March, 1971. The theme will be *The Education Responsibility of Museums and Art Galleries*.

NEW ZEALAND NEWS

CANTERBURY MUSEUM'S HUNDREDTH ANNIVERSARY

Although as an institution the Museum dates from 1867, its commencing date is regarded as being 1870 when the first permanent building was erected on the present site, the Canterbury Provincial Government responding to the vigorous advocacy of the Provincial Geologist, Julius von Haast, who became the Museum's first director. Under von Haast (later Sir Julius) the building grew in successive additions of 1872, 1876 and 1882 to the then prodigious size for the Colony of New Zealand of 40,000 square feet in two floors. No permanent addition was added until 1958 when an equal area was added as the Canterbury Provincial Centennial Memorial Wing.

The style of B.W. Mountfort's original Gothic Revival conception, happily realised in the dignified stone structure of 1870-1882, was maintained in the Rolleston Avenue facade at least, by Miller, White and Dunn, of Dunedin, architects of the Centennial Memorial additions. Internally the new wing proved more functional than its predecessor and included a substantial area of facilities, laboratories, a lecture theatre, a reference library and display galleries, as well as a Planetarium and Garden Court.

The Hundredth Anniversary Wing will amount to 24,000 square feet occupying the south-west corner of the site in wings of 65 feet on the south and 90 feet on the west to link circulation between the first Museum of 1870-1882, and the Provincial Centennial Wing of 1958. The re-sited Planetarium will occupy a platform balcony. There is to be a National Antarctic Museum Centre; a Special Exhibitions Hall; a Hall of Human History; a Lounge Restroom, and Cafeteria served by a passenger lift; an expanded Colonial display made possible in the present building and increased storage for all departments.

The Trust Board will launch an appeal to Government and the public for the sum of \$200,000 representing the balance between the estimated cost of \$500,000 and its own resources of \$300,000.

As a means of consolidating the public impact made during the recent celebrations it has been recommended to the Board that an annual Anniversary Celebration be held including an "At Home" to the public near the Anniversary date of 1 October. For instance, next year's celebration could well be a focal point in "Museum Week" shop window displays to introduce a house to house collection, in the light of recent advice on fund raising that the house to house collection ideally should appeal to Government, local bodies, and the business and professional community.

The Museum's original collection realised, more completely probably than in any other New Zealand institution, the Victorian concept that the purpose of a Natural History museum was to provide for the local resident an encyclopaedia of objects illustrating the "natural and artificial curiosities" of the world beyond his shores. As a world encyclopaedia, the Canterbury Museum was widely and rightly regarded up to 1905 as the best in New Zealand, if not in Australasia. Aided by judicious exchange of swamp moa bone, the Museum soon built up world collections in Geology (notably Mineralogy and Palaeontology), Zoology (notably birds and mammals), and Ethnology (from Somalia to Brazil).

Inevitably this policy resulted in a corresponding weakness in local collections, and in the field of large maori ethnological exhibits in particular, the Museum has never made up the leeway, but compensating in recent years with a strong build-up of archaeological collections, notably the Wairau Bar Moa-hunter material. There are important collections of New Zealand Geology, Botany and Zoology; Maori and Polynesian ethnology and archaeology; Melanesian ethnology; domestic relics of the British settlement of Canterbury with a retrospect of the furniture and domestic fine arts of Britain to the Stuart periods; archives and documents of early Canterbury; relics of pioneer Antarctic exploration; local shipping and whaling exhibits; New Zealand stamps, coins and tokens, as well as a collection of firearms.

Educational services are provided by the Department of Education which employs two trained teachers and an artist technician to service school visits at a rate of 40,000 annually and to distribute mobile school-case exhibits.

Apart from regular requests for identification of specimens, etc. there are increasing demands for evening lectures, demonstrations etc. The archive resources of the library are consulted regularly by students, and the general public have free reference access to a collection of books which reflect the Museum's wide range of interest in the natural sciences and human arts. The Museum's lecture theatre is widely used by associations allied with the Museum, the Association of Friends, Museum clubs and many other societies.

(See Cover illustration)

Approach for Government Building Grant by Canterbury Museum

The need for Government to return to the example set by the Provincial Governments in subsidizing the capital costs of Museum building programmes was stressed by the Director (Dr. Roger Duff) speaking in his role as a member of the UNESCO National Committee at Timaru on October 21. While it was very encouraging that Local Bodies had followed the example set by the Canterbury Museum Trust Board Act of 1947 in providing the annual maintenance of our Provincial Museums, the rating levies were not geared to meet the capital costs of building extensions. Population was expected to double in next 30 years and without the partnership of Government in subsidizing capital needs the burden of enabling museums to expand in keeping with the demands of population growth fell inequitably on the local ratepayer. Stagnation of museums con-

sequent upon a close down in Government subsidies would constitute an impoverishment of the quality of the environment where the museums played an important educational, cultural and recreational role.

This plan was sympathetically received by the Minister of Internal Affairs, the Hon. D.C. Seath, during an audience granted a Museum deputation at Wellington on November 3. The deputation comprising the Chairman, Mr. H.H. Deans, Professor G.A. Knox and the Director and introduced by the Hon. H.J. Walker, Minister of Tourism, appealed for subsidy support in particular for the National Antarctic Museum Centre of the Hundredth Anniversary Wing, a truly national Antarctic Museum and only the second such museum in the world. The prospect of a favourable Government response would enable the Board to count on an earlier building start with the intention of featuring an International Antarctic Exhibition in its newly completed Anniversary Wing as the Museum's particular contribution to the Christchurch Commonwealth Games in early 1974. Assistance in mounting the large scale exhibition might confidently be counted on from the Governments of Norway, Great Britain, the U.S.A., Australia New Zealand and the U.S.S.R.

Particular interest in the Antarctic proposals was expressed by the U.S. Ambassador, the Hon. Kenneth Franzheim, during a meeting with the Chairman and Director at Wellington on November 12. The Ambassador also strongly urged an approach to appropriate American philanthropic foundations.

(From Director's Report, October 15th to November 17th 1970).

NEW ZEALAND METEORITES

D.R. Gregg, Canterbury Museum, Christchurch

The benefits of newspaper publicity have been dramatically demonstrated by a recent article published in "The Press", Christchurch. This was an article in the Canterbury Museum's regular Saturday morning feature "Museum of Nature", a series contributed by members of the Museum staff that first appeared on 10 October 1966. The article published on 23 May 1970, described the five meteorites recorded from New Zealand and expressed the hope that a sixth would be found before long.

Mr. A. Hedley Reeves of Gisborne was visiting Christchurch at that time and the article reminded him of a 20lb. lump of rusted iron which he had found in 1915, when he was only nine years old, in the sheepyards of a farm at Waingaromia, 14 miles north-west of Tolaga Bay.

When Mr. Reeves returned home, he took the specimen to Mr. W.H. Way, who arranged to send it to the Canterbury Museum for a more expert opinion. The form of the 6 in. by 9 in. specimen was characteristic of an iron meteorite, and a positive chemical test for nickel definitely confirmed it as a meteorite.

Meteorites are given the name of the place where they fell or were found, and this one will be known as the Waingaromia meteorite or the Waingaromia iron. It is only the second iron meteorite recorded from New Zealand, and with its weight of 20 lb. 5 oz. is the second heaviest of our six known meteorites.

The first New Zealand meteorite (Number 1 on map) was found in 1863 by a Wairarapa farmer, W.H. Donald, in front of his house a few miles south of Masterton. This was the stony Wairarapa Valley meteorite, of which the main part weighing 13 lb. is in the Auckland Museum.

The second meteorite, a stony one weighing 5lb. was found near Invercargill in 1879 by two brothers, A. and I. Marshall, while working on the railway line at Makarewa Junction. Small pieces of this Makarewa meteorite are in several museums.

New Zealand's third meteorite is the only one recovered after having been seen to fall. At 12.30 p.m. on 26 November 1908, people living at Mokoia, near Hawera, were startled by a series of loud explosions. A fir tree was found to be splintered and at the foot of the tree in an 11 inch deep crater, were two dark-coloured stony fragments weighing together 10½ lb. This Mokoia meteorite, which was presented to the Wanganui Museum, is unusual in that it contains compounds of carbon and hydrogen.

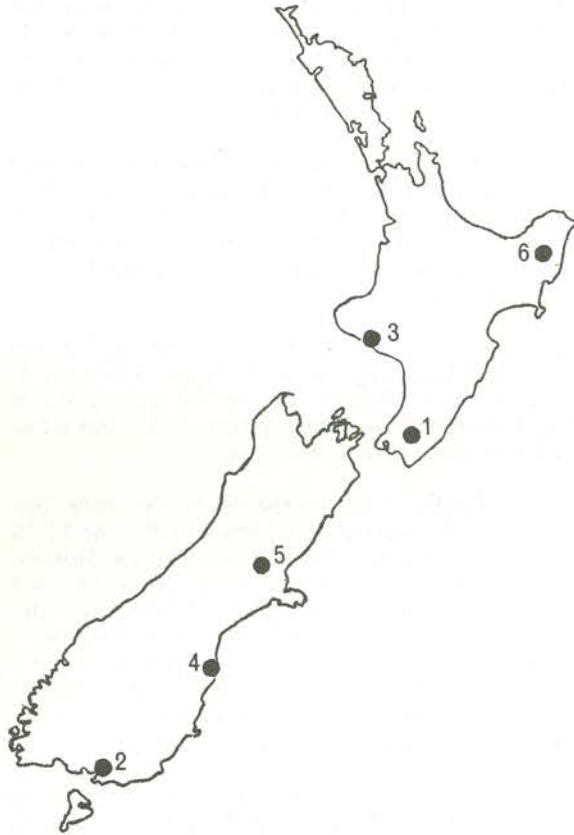
The fourth meteorite was found in 1925 when William Stewart, a South Canterbury farmer, ploughed up an unusual stone weighing about 15 lb. The main mass of this Morven meteorite is in the Otago Museum.

The fifth meteorite was brought to the Canterbury Museum in 1954 by L.F. Blatch, and had been found a year or so before at View Hill, near Oxford, by C.C. Anderson when ploughing a paddock. This 74 lb. rust-covered, View Hill meteorite was the first iron known from New Zealand, and is our largest meteorite.

The sixth New Zealand meteorite, is the Waingaromia iron which has been deposited at the Canterbury Museum by Mr. Reeves. The Museum has the largest collection of meteorites in New Zealand. We have samples of five of the six New Zealand meteorites, as well as 19 meteorites from beyond New Zealand. These include a 1,069 lb. iron meteorite from the huge Meteor Crater in Arizona. This is the third largest found there, and the largest to have been taken out-

side the United states.

Meteorites are featured in one of the first new exhibits in the redesigned Von Haast Hall of Geology at the Museum, and an illustrated folder on meteorites has recently been published to provide information to supplement the display, (on sale at 5c each).



The study of meteorites has been stimulated by the present interest in space exploration, for they are, as yet, the only specimens of matter from beyond the earth and moon that man possesses. They represent something like primordial matter for radioactive dating shows that they are as old as the earth itself, 4,500 million years.

Meteorites can be regarded as random pieces of the universe provided for our study. They not only give us information about the composition of the solar system, but provide clues to the composition and origin of our own planet. Meteorites are made up of similar materials to those likely to form the interior of the earth.

Persons associated with museums in New Zealand may like some clues on how to recognize a meteorite.

There are two main kinds — iron meteorites and stony meteorites.

Iron meteorites are about 90 per cent iron and are strongly attracted to a magnet. They are very heavy and, when struck with a hammer, large irons will often ring like a bell. If the surface is scratched with a file, the inside will be bright and silvery. All iron meteorites contain nickel and this can be tested for chemically. Nickel-iron does occur in rocks on earth but only as a rare mineral. The surface of irons often show shallow hollows known as “thumb marks” formed by local melting during their high-speed passage through the atmosphere.

Stony meteorites are much more difficult to recognize in that they look like ordinary rocks. They have a low nickel-iron content and are usually only slightly magnetic. If the stone has fallen recently, it may still have its fusion crust — a black glassy coating caused by melting of the surface during its flight. Weathered stones, in which all the nickel-iron has rusted to oxides, can only be certainly identified after detailed study.

One of the main problems in meteorite research is that there are not enough meteorites available. Only a few scientists are engaged in full-time research on meteorites and they have little time to search in the field for new specimens. Most meteorites have been found, usually accidentally, by members of the public. None of the six New Zealand Meteorites has been found by a scientist.

It has been estimated that each year 150 meteorites hit the land areas of the earth. But in the museums of the world there are only about 1700 meteorites. Millions of meteorites must lie undiscovered.

If you have a specimen that you suspect may be a meteorite, take it to a university geology department or to an office of the New Zealand Geological Survey for an opinion, and, of course, I will always welcome specimens sent to the Canterbury Museum for examination.

CANTERBURY MUSEUM, Christchurch

A Civic Reception accorded King Taufa-ahau Tupou IV and Queen Halaevalu Mata'ahou of Tonga by the Christchurch City Council was held in the Pacific Hall on 17 August, 1970.

The Museum's Cook Polynesian Exhibition has been reconstructed in the Pacific Hall in a permanent form adapted to the dual needs of the adult visitor and school parties and includes artifacts too large to include in the travelling exhibition.

SOUTHLAND MUSEUM, Invercargill

Two substantial grants have been made to the Building Funds; Southland Savings Bank gave \$9000 and the Invercargill Licensing Trust gave \$6000. \$28,000 is now in hand towards the \$48,000 required before the proposed extensions may be proceeded with. The extensions comprise an addition to the art gallery, an art storeroom, an observatory and a classroom.

HAWKE'S BAY ART GALLERY & MUSEUM Napier

The Rules of the Society have been amended to meet the changing needs of the Art Gallery and Museum.

Eight paintings by the watercolour painter T.A. McCormack have been added to the collection through the C. Millan Thomson Bequest.

The Building Committee are studying plans for an auditorium, ancillary works and alterations.

WAIRARAPA ARTS CENTRE, Masterton

A comprehensive programme of exhibitions and the performing arts has been in progress during the winter and spring, including Balinese dancing, music recitals and a special August holiday programme which was organised by the Junior Foundation.

DOMINION MUSEUM, Wellington

The Cook Exhibition closed on 7 September after being inspected by more than 174,000 people in the eleven months it was displayed.

A cannon jettisoned from the Endeavour on the Great Barrier Reef, and recently salvaged, was handed over to New Zealand by the Australian Government, and accepted by The Prime Minister on 15 July. This, together with other authentic Cook items and other objects, such as the model of the Endeavour, are to be incorporated in a permanent display called Early Explorers as an introduction to the Colonial History Gallery.

Reconstruction of the display galleries is being undertaken and the first to be completed will be the Bird/Mammal Gallery. This will be followed by a completely new section on Invertebrates.

"Climo's Whale" has been added to the museum collections. It was excavated by Messrs. Climo and Baker in west Nelson and consists of part of the skull, the lower jaw of which was extracted in many sections and has been reassembled. It is a toothed whale, of Upper Oligocene age — approximately 30 million years old.

AUCKLAND INSTITUTE AND MUSEUM

Notable additions to the Library during 1969/70, made by purchase or donation, include: the diaries of Andrew Sinclair for 1823 and 1832-34; the papers of George Gow (through the Auckland Maritime Society); baptismal and marriage registers, minute books and other records of the Church of the Holy Sepulchre for the period 1865 to 1900 were deposited; papers of the early missionary the Rev. T.S. Grace were deposited; papers relating to one of Auckland's earliest settlers, Robert Graham, were presented.

MUSEUM OF TRANSPORT AND TECHNOLOGY (Inc).

"The Museum has as its Patron the Mayor of Auckland, Sir Dove-Myer Robinson, and as its Vice Patrons, Sir John Allum C.B.E. and Mr. Eric G. Winstone. The Museum is controlled on a three tier system. The property and general policy of the Museum is vested in a permanent Board of Trustees, under the chairmanship of Mr. R.A. Keir. The general broad policy as laid down by the Trustees is implemented by the second tier — the Management Committee, which is responsible for the day to day activities of the Museum

A considerable amount of work is actually performed by members of this Committee. The Secretary of the Museum is Mr. R.J.H. Seal. The final accounting work is conducted through the accountancy firm of Seal, Lawless & Mercer, and besides Mr. Seal, Mr. John Mercer takes a prominent part in this connection.

The day to day management of the Museum is executed through the third tier — the paid staff under the control of the chief executive officer. In the interim period from Mr. Hogan's retirement at the end of June until Mr Richardson takes over in November, the position is being filled in an honorary capacity by the Chairman of the Management Committee, Capt. J.H. Malcolm

Running parallel with the paid staff are the working members of the Museum who have taken over the responsibility, within Sections, for the maintenance and, in certain cases, the display of exhibits. These working members give hundreds of hours towards restoration and without them the Museum would not be in the happy state that at present exists ...

To finance the Museum funds must be forthcoming ... if it was a private venture contributions in the way of subscriptions and donations would be its capital and

the venture would be compelled to run within this structure. However, the Museum is not a private venture but an Incorporated Society, run not for profit but for the benefit of all, to preserve, educate, and as a cultural institution within its scope of transport and technology. It is obvious that subscriptions and donations, this year totalling \$3,530, would not be sufficient as capital in a museum such as ours. Our Museum, holding as it does all its exhibits and assets in trust for the people of New Zealand, has not the same scope for the extra finance required for capital advancement by borrowing on the security of its assets.

Already the Museum's assets, which do not include the wonderful sites at Western Springs and Meola Road which are Auckland City Council property, are in excess of \$500,000 in the form of site improvements, exhibits, and buildings. This sum has been the result of contributions and the initial assistance from the Golden Kiwi of \$60,000, the Auckland City Council's consideration as regards the conditions under which our lease is held, donations of exhibits and the hundreds of hours given by members in restoration work, and a number of specific grants. And all in the short period of ten years.

The Museum did run into debt over this period, mainly due to anticipation of further grants from the Golden Kiwi for land and building development which were not forthcoming. Grants from the Golden Kiwi for institutions such as ours are now channelled through the Queen Elizabeth II Arts Council and the Council did not consider the Museum's requirements to fall within its scope although the Government considered that grants must be made through the Trust.

Since 1966 no money grants have been made from any Government Department and the Museum has received no monetary assistance from local bodies. However, assistance has been given in many ways by the Government in the acquisition of exhibits, and the Museum is most appreciative of the advice and assistance given by local bodies, particularly the Auckland City Council in connection with the land on which the Museum stands. Ten years ago this land was rubble and swamp. Development has been extensive and still continues. The Museum is a viable business and can conduct its day to day affairs from its income, which includes subscriptions, donations, and gate admissions, but has been handicapped in advancement by having to meet the initial large debts incurred in the first stage of its development. In this connection it was greatly assisted by the help of Winstone Ltd. and Bitumix Ltd., its

main creditors, who converted a debt into a long term, interest-free loan, and by the Auckland City Council with remission of rates. The Museum has met its obligations as regards the terms of the loan and has succeeded in paying all long outstanding debts.

This severe budgetting has handicapped the normal advancement of the Museum, but the Trustees' feeling was that application to the public for assistance should not take place until the affairs of the Museum had been placed in order. Yearly receipts average in the vicinity of \$40,000 to \$50,000. Unfortunately this sum is insufficient to provide the capital necessary to develop permanent accommodation for the Museum and is only sufficient to provide for maintenance and development on the present scale. Finance does dictate policy at the present time and has restricted growth along the lines that members would like to see to achieve its objects, but the remarkable growth in the ten years speaks for the efforts of all concerned.

For the last year the Board of Trustees has been discussing with the Auckland City Council the possibility of viewing the development of the whole Western Springs complex as one entity. This would include the Zoo, the Museum, the lake, the Stadium and the associated grounds, which would provide an amenity for Auckland unequalled in New Zealand or Australia at the present time. The Trustees believe that this would provide a wonderful all-weather attraction for the people of Auckland and for visitors to our city.

Plans for the second stage of the Museum's development, that is to house the Museum in permanent buildings are already on the drawing board, draft plans having been prepared by our architects Adams & Dodd.

We have a Museum which attracts all sections of the community and is a major draw for tourists visiting our country. In our second decade our expectations are great."

(From Museum of Transport & Technology, Auckland, Newsletter October, 1970).

National Register of Photographic Archives

Would readers please note that as from February 1971 Mr. John B. Turner, Convenor-Secretary of the Committee, will be resident in Auckland. Mail should be addressed to him care of: School of Fine Arts, University of Auckland, Private Bag, Auckland, 1.

RE-NAMED GALLERY

The Palmerston North Art Gallery will in future be known as the Manawatu Art Gallery. This was decided by the Palmerston North City Council at its October meeting. It is hoped that local bodies who have in the past objected to supporting the Palmerston North Art Gallery will see this as a move towards regional development.

MODERN TAPESTRY EXHIBITION

The Peter Stuyvesant Foundation's collection of Modern French Tapestry will be touring the main centres in 1971, commencing in April at the Auckland City Art Gallery. It contains 31 tapestries made in France between 1946 and 1965.

A catalogue note briefly describes the rise and fall in the popularity of tapestries, the latter resulting from the high cost of production and the decrease in the number of castles and palaces needing tapestries to decorate their walls. The French artist Jean Lurcat was responsible for the renaissance of tapestry weaving. His first tapestry design was woven in Aubusson in 1938, and in 1947 the Association des peintres-cartonniers de tapisseries was established.

The average size of the tapestries in this exhibition is 2 yards by 3 yards.

HOCKEN LIBRARY, University of Otago Dunedin.

"Acquisitions ...

The year has been notable for the number of important and large sets of manuscript papers received. They include further W. Downie Stewart and May Downie Stewart papers given by Mr. G.W. Armitage of Christchurch. The task of sorting and arranging this mass of material which arrived in the Library in 21 Gladstone bags, trunks, cartons and boxes is a formidable one. The late Mrs. C.R. Stephens of Titahi Bay, Wellington deposited an even greater quantity of the papers of her husband, the late Mr. J.W. Stephens. They relate mainly to mining in the Middlemarch area about the nineteen thirties and forties. The manner of our acquiring this material - by four wheeldrive vehicle from an abandoned and isolated house - was such that DNTV-2 made and showed a short film of it arriving in the Library. We were pleased to receive this publicity, as an opportunity to impress on a wide audience the historical importance of letters and diaries and photographs generally, but more particularly that recent records are as worthy of preservation as old ones ... Another house full of records was received from the estate of the late Mrs. S.C. Macfie of Dunedin, whose husband, Mr. O.E. Macfie, had been a well known Dunedin architect ... The Otago Harbour Board gave us a large body of records ... The Otago Hospital Board

also gave added material to its archives already deposited in the Library ... Dr. H.C.W. Stringer placed records of his medical practice in the care of the Library ... Further government archives were received from the District Registrar of Companies and a most interesting set of records from Cherry Farm hospital ... Excellent additions to the Library's already strong collection of prohibition pamphlets were received ... Map Collection ... Dr. Hargreaves was instrumental in obtaining some hundreds of maps from the Otago Education Board and John Reid and Sons ... Many maps have also been received from the Department of Lands and Survey, Dunedin, the Hydrographic Branch of the Royal N.Z. Navy has kindly agreed to keep us supplied with free copies of all charts they issue, the Oceanographic Institute continues to do the same ... Picture Collection ... Paintings added during the year by purchase and gift were 210. Most exciting perhaps was the purchase, with the aid of \$1000 subsidy from the Queen Elizabeth II Arts Council of New Zealand, of the very large oil painting by Nicholas Chevalier, View Looking North from Mt. Iron, Wanaka, 1866 ... Ralph Hotere, Frances Hodgkins Fellow, presented one of his paintings and a large bundle of working drawings. The latter we are particularly pleased to have received as too little of such basic research material has found its way into libraries or galleries in the past ... The late Mrs. Grete Graetzer, a well known Dunedin artist bequeathed her paintings jointly to the Public Art Gallery and the Hocken Library both institutions to select what they wanted for their permanent collections, the remainder to be sold and the proceeds equally shared. Hocken Lecture ... Professor W.H. Oliver, Massey University, delivered the first of what is planned as a regular series of public lectures ... The text of his address, Towards a New History, will be printed during 1970 ..."

Extracts from HOCKEN LIBRARY, UNIVERSITY OF OTAGO, ANNUAL REPORT 1969.

Queen Elizabeth II Arts Council Annual Report

"Introduction ... Policy in the arts to be really meaningful should not be handed down from above but should be crystallised from the views of all those who make a contribution whether as performer, creator, administrator, or consumer. The need to provide a situation in which all such views could be brought together to consider policy in terms of the present and the future was one of the principal factors leading to the planning of Arts Conference 70 ... The Council is faced with the same problem as has arisen in recent years in the United Kingdom and Canada - to raise or spread. Should funds be used essentially to raise the standard of the arts or should they be devoted to spreading the arts as widely as possible among the people? Both points of view merit. The principle of "raise" involves concentrating funds on these organisations which are

most advanced in their standards of presentation of the arts. Such organisations are almost certainly to be located in the metropolitan centres where concentration of population can provide an adequate audience ... The principle of "spread" says that participation in the arts is what is most important. Therefore the primary aim should be to help the arts to flourish in the small communities throughout the country and thus broaden the basis of appreciation, even at the risk of standards. The more people who can be interested in the arts the more people there will be who will participate and benefit ... More funds are essential to enable the Council to meet the crying need for the arts to penetrate further out geographically as well as vertically within the community — and to be seen to do this — than at present. To achieve this there must be a greater sharing of the burden of support. The Council cannot and should not be the only sponsor ... The same principles of sharing the load also apply to the visual arts, again varied according to circumstances ..."

(From Report of the Queen Elizabeth the Second Arts Council of New Zealand for the year ended 31 March 1970)

OTAGO SCHOOL OF ART CENTENNIAL

In the Dunedin Art Gallery on 25 September last a Vice-Regal Reception and the opening of the Otago School of Art Centennial Exhibition were held to mark the hundredth year of art training in Dunedin.

Other events arranged to mark the occasion were a Centennial dinner, a *conversazione*, a School of Art Centennial Art Competition and several exhibitions displayed in city buildings.

The Dunedin Art Gallery's catalogue of the Centennial exhibition includes a history of the School of Art, by Mr. H.V. Miller.

"The first school of art in Otago — even in New Zealand", he writes, "and the arrival of the first Drawing master, were announced in the advertisement columns of the *Otago Daily Times* of 25th February, 1870". The art master, David Con Hutton, made such a success of the school that a year after its establishment his pupils presented him with a gold Albert and greenstone pendant. By 1874 his afternoon "ladies" class numbered 46 and his classes for teachers, pupil-teachers and evening classes for "artisans" all flourished and by 1877 schoolchildren numbering 3063 were receiving instruction from Mr. Hutton. In 1878 Alfred Walsh was appointed to the staff, and in 1895 Signor Nerli was the Visiting Master for Art. David Con Hutton remained principal until his retirement in 1908 and the following year Robert Hawcridge was appointed the new director. The school staff numbered eleven by

1911, extensions were built and in 1913 a two-storeyed building was taken over and remodelled as an arts and crafts department.

Disruptions caused by the declining numbers in staff and pupils during the First World War and the death of Robert Hawcridge in 1919 brought serious administrative and financial difficulties for the Otago Education Board and closure was considered. However the School came under the control of the board of the Technical College and two holders of the Diploma of the Royal College of Art, London were appointed in 1922, followed in later years by others, two of whom were R.N. Field and W.H. Allen, whose work will be known to many readers. Further changes are described by Mr. Miller bringing the history of the School to the present day.

N.Z. FILM UNIT'S "ART SURGEON"

This short colour film, made at the Auckland Art Gallery and depicting Mr. L.C. Lloyd, F.I.I.C., restoring a contemporary copy of a Rembrandt painting, won a gold honours award at the 1970 American Film Festival in New York earlier this year. "Art Surgeon" has been screened in Australia and England and televised in Canada and the United States.

We congratulate everyone concerned with the production.

RITA ANGUS

In January the death occurred of one of New Zealand's most distinguished painters, Rita Angus, at the age of 62. Miss Angus was trained at the Canterbury School of Art and became a member of the "Group" which from time to time included many well known New Zealand painters. Her Portrait of Betty Curnow, now in the Auckland City Art Gallery's collection, is considered an important work in the history of painting in this country.

NUGENT WELCH, O.B.E.

The death recently took place of Nugent Welch, born in 1881. Mr. Welch was an official war artist with the New Zealand First Expeditionary Force in the 1914-1918 War. A prime mover in the plans for a National Art Gallery, he was also founder of the Wellington Art Club.

ROBERT McDOUGALL ART GALLERY, Christchurch

A new departure for galleries in New Zealand, and one which has shown signs of considerable value and success, is a scheme recently implemented by the Gallery, in association with Christchurch Teachers'

College Secondary Division, whereby student-teachers (who have already completed Diplomas in Fine Arts at University) are seconded each school term for four or five weeks. During that period the students become familiar with the running of a gallery, its collections and are then responsible for organising and conducting visits by school parties. This scheme, although as yet in its infancy, is proving most valuable, and already good work is being achieved with students studying art for the University Entrance examination.

A publication similar to those produced by the galleries in Auckland, Wellington and Dunedin will be appearing shortly. Called *Review* it will feature recent acquisitions to the permanent collection, features on individual artists and general activities. Appearing at frequent intervals throughout the year, *Review* will replace the previous annual report.

1969 acquisitions include works by Philip Trusttum, Quentin Macfarlane, Ralph Hotere, John Coley, Michael Smither, D.K. Richmond, Paul Beadle and John Weeks. The latter collection of 30 oils, watercolours and pastels was purchased from the Ballantyne Bequest, with the assistance of the Queen Elizabeth II Arts Council. The print collection has been augmented by the addition of works by Australian and Japanese artists.

During 1970 New Zealand paintings by John Kinder, G.P. Nerli, R.N. Field, W.A. Sutton, R.W. Thorburn, Michael Smither and Trevor Moffitt have been acquired, as well as prints by Stanley Palmer, Barry Cleavin, Mervyn Williams and Vivian Lynn, also a drawing by Tony Fomison. A piece of sculpture by Rodney Newton Broad and pottery by Patricia Perrin and David Brokenshire were acquired.

(From notes sent by Mr. Brian Muir, Director, Robert McDougall Art Gallery).

STAFF NEWS

Mr. A.G. Manson will take up his duties as Director of the Aigantighe Art Gallery, Timaru, in December. A painter, Mr. Manson is at present art master at Timaru College.

Mr. Brian Allingham has been appointed Honorary Curator of Arms at Canterbury Museum, Christchurch.

Dominion Museum, Wellington: Miss Margaret Hall, Librarian since 1959, retired in May. Mr. R.G.S. Chapman, who was previously Library Assistant, was appointed Librarian.

Mrs. M.S. Martin, Secretary of the Waihi Arts Centre and Museum Association has resigned and M.B. Smaton has been appointed to the post.

Mrs. Edna M. Stephenson, Curator of the Colonial Section at the Auckland Institute and Museum has resigned. She is moving to Australia with her family.

Mrs. P.A. Clease has been appointed as the first Secretary at the Robert McDougall Art Gallery, Christchurch. Her duties are part-time.

Mr. R. J. Richardson takes up the position of Executive Director of the Museum of Transport and Technology, Auckland, this month.

Mr. John Turner has been appointed Lecturer in Photography at the School of Fine Arts, University of Auckland. He was previously Photographer at the Dominion Museum.

Mr. R.H. Ballard has been appointed director of the Govett-Brewster Art Gallery, New Plymouth. Mr. Ballard is a 29 year old American and is at present curator of exhibits at the California College of Arts and Crafts, Oakland, California. He is an experienced painter and film maker and takes up his appointment in January.

SITUATION WANTED

A post is sought in New Zealand by Mr. Peter J. Bloomfield of 96 Radcliffe Road, Bolton, Lancashire, England. He has had 10 years experience in Museums and holds the Technical Certificate of the Museums Association in Invertebrate Zoology, Vertebrate Zoology and Taxidermy. He is also a member of the British Ornithologists Union and the British Ornithologists Club. He requires a post of a technical nature involving Taxidermy and the conservation of Natural History specimens.

COURSE ON CONSERVATION IN 1971

Details of a British Council course called *The Technical study and Conservation of Paintings* to be held in London between 11 - 24 July, 1971 have been received. The course, which is arranged in collaboration with the National Gallery, the Tate Gallery, the Courtauld Institute of Art, and others, is intended to show what is going on in the United Kingdom. Visits to the laboratories and conservation departments of these institutions will be arranged and members of their staffs will contribute to the course of lectures. In addition, members attending the course will have the opportunity of seeing an Area Museum Conservation centre, the restoration of mural paintings, and any conservation work of

unusual interest that might be available at the time. The course is intended mainly for senior executives with several years experience as practising restorers.

For a leaflet on the course, please write to: Mr. J.H. Grimes, British Council Representative, P.O. Box 1812, Customhouse Quay, Wellington. Telephone 46-060.

ENQUIRY

Arthur Hughes (1832-1915)

A letter has been received from Mr. Leslie Cowan who is engaged on research into the work of the English Pre-Raphaelite painter Arthur Hughes and his sons Arthur Foord Hughes and Godfrey Hughes. He seeks the whereabouts of works by these artists and also of historical documents relating to Arthur Hughes (letters to or from him or making reference to him, and photographs).

Will anyone able to supply Mr. Cowan with information please write to him at the following address;

Department of Design,
Oxford Polytechnic,
Headington, Oxford, England.

PUBLICATIONS RECEIVED

Stone adzes of Southeast Asia, an illustrated typology by Roger Duff, Canterbury Museum. Bulletin No. 3, 1970, 156 pp. illus.

The monograph is described by the author as an attempt "to devise a typological classification serving primarily as a descriptive alphabet, with morphological form the main criterion, and with only passing attention to function. The types (numbered from 1 to 9) and varieties (lettered alphabetically) are described, illustrated with simple line diagrams and considered in relation to geographical distribution". There are chapters on the eight main areas in Polynesia and Southeast Asia where adzes have been found. Preparatory work commenced in 1953 when the author visited the Philippines and in succeeding years, visits have been made to all the areas under review. The monograph contains many line drawings, comparative table and a bibliography.

Rembrandt etchings in the National Collection, The National Art Gallery, Wellington. 27 pp. illus.

This is the catalogue of an exhibition drawn from the National Art Gallery's permanent collection. It contains details of forty-seven etchings, of which nine are illustrated, and introductory notes and comments under the headings Portraits, Landscapes, Biblical studies and Figure studies.

EXHIBITIONS

AUCKLAND

Auckland City Art Gallery page 12

Art of the Space Age
1 November – 6 December

20th century paintings from the Permanent Collection
1 November –

Watercolours by the Rev. John Kinder
1 November – 3 December

Exhibitions of Chinese Painting (20th century)
8 December – 10 January 1971

Watercolours from the Permanent Collection
16 December to end of January

Permanent Collection
10 December to end of January

Auckland Institute and Museum

Auckland Photographic Society's Salon Exhibition of prints of the year
19 November for approximately two weeks

CHRISTCHURCH

Robert McDougall Art Gallery

Rembrandt Etchings
21 October – 21 November

Paintings 1900–1925 (UNESCO prints)
29 November – 17 December

Recent Acquisitions 1969–1970 and, Permanent Collection
19 December – 31 January 1971

DUNEDIN

Dunedin Public Art Gallery

Otago School of Art Centennial Exhibition,
25 September – 25 October

W.H. Allen Retrospective Exhibition
26 September – 25 October

Sid Scales – original cartoons
7 November – 29 November

Invited Potters' Exhibition
5 December – 27 December

HAMILTON

Waikato Art Gallery

The Ferrier-Watson Collection of Watercolours by John Kinder
2 November – 15 November

The Bush-walk drawings and prints by Susan Skerman
16 November – 29 November

Art from Malaysia (A Queen Elizabeth II Arts Council Exhibition)
20 November – 17 December

Old Master Prints and Drawings on the childhood of Christ

18 December – 17 January

Works by Colin McCahon in the Kim Wright Collection

18 December – 17 January

Manawatu Prize Exhibition

18 January – 7 February

INVERCARGILL

Southland Museum

Young Contemporaries Art

17 October – 31 October

Pottery and paintings by three Southland women

16 November – 29 November

Spinners and weavers

December

MASTERTON

Wairarapa Arts Centre

New Zealand Painting 1822–1970

October

Toulouse Lautrec photographs

October

Handicapped Children's Craft Exhibition

17 October – 31 October

Museum Society Display

1 November – 14 November

Gladys Eastwood – Cecil Manson Paintings

15 November – 28 November

Paul Melser and Frank Light – sculpture

29 November – 12 December

Picture Conservation Techniques

13 December – 3 January

Susan Skerman – Bush Walk drawings

13 December – 13 January

John Drawbridge and Tanya Ashken

18 January – 13 February

NAPIER

Hawke's Bay Art Gallery and Museum

Paintings by W.A.G. Penlington

2 November – 25 November

Paintings by the Circle (A Hastings Group)

17 November – 29 November

Maori in Focus

23 November – 6 December

NEW PLYMOUTH

Govett-Brewster Art Gallery

14 October – 22 November

PALMERSTON NORTH

Palmerston North Art Gallery

A Japanese Environment and other things

29 October – 13 November

Pahiatua Exhibition 1970

(Manawatu Centennial Prize exhibition, Pottery by, Stan Jenkins; Weaving by Bridgett Smeton; Ted Francis paintings)

15 November – 4 December

Invited Potters' 1970

6 December – 18 December

WAIHI

Arts Centre & Museum

Drawings by Eric Lee Johnson

16 November – 29 November

WELLINGTON

National Art Gallery

Evelyn Page Retrospective Exhibition

December – January

OVERSEAS NEWS

OBITUARY

G DALLAS HANNA

Dr G Dallas Hanna of the California Academy of Sciences at San Francisco died suddenly as the result of a stroke on 20 November 1970.

Don Gregg, of the Canterbury Museum, writes: Dr Hanna, who was 84, visited New Zealand with his wife in November 1969 to January 1970. They visited the major New Zealand museums during their stay, and Dr Hanna paid particular attention to the collections of diatoms on which he was a world authority. His appointment as Curator of Geology at the Academy dates back to 1919. He has been described as "one of the few living men of science who is truly a 'renaissance man'". Biologist, paleontologist, zoologist, geologist, chemist, expert in optics, printer, mechanic, inventor – Dr Hanna is all of these and much more ... He probably does not bother to remember all of the inventions and innovations for which he has been responsible: mechanical fingers for the microscope; devices to determine the orientation of well cores; a new mounting medium for microscopic work, among many others. He pioneered in the use of microfossils for stratigraphic correlation – a scientific discovery of enormous economic importance; he

designed — with innovations — and supervised the building of the planetarium at the Academy.”

As well as this, he was a cheerful, warm-hearted, and gracious man.

ICOM NEWS

UNESCO MEETING APPROVES INTERNATIONAL CONVENTION AGAINST ILLEGAL TRAFFIC IN CULTURAL PROPERTY

Recognised art treasures and other cultural property will in future have to have their own “passports” to leave the countries holding them, if a draft international convention approved by a special committee of intergovernmental experts meeting recently at Unesco is adopted by the next General Conference of Unesco.

This control measure, approved at a meeting attended by representatives of sixty Unesco Member States, would require all States ratifying or accepting the convention to issue a certificate to accompany each item of recognised cultural property legally exported. Export without the certificate would be prohibited and museums and similar institutions would thus be prevented from acquiring goods which had been legally exported.

The draft convention, which will be presented for adoption to the sixteenth session of Unesco's General Conference this October before being submitted to Member States for ratification or acceptance, does not lay down strict control of imports. This is because the present state of customs legislation would make import control difficult to formulate and apply. However, the requirement of an export certificate by the convention means that those countries who have been the victims of archaeological or ethnological plundering would be put on the alert and could appeal for help to other countries.

Import regulations provided for in the draft convention are intended to complement the export regulations: each State party would pledge itself to prohibit the import of cultural property stolen from museums, civil or religious monuments. On request from the country of origin, such goods may be seized and returned. Penalties are to be provided for those infringing the prohibitions and compensation to innocent purchasers allowed for.

States ratifying or accepting the convention agree to do all they can to prevent transfers of ownership likely to promote the illegal import or export of cultural property. They will also facilitate actions

for recovery and the restitution of illegally exported items to their rightful owners.

The special committee which approved the draft convention met from 13 to 24 April at Unesco's Paris headquarters under the chairmanship of Dr. Francisco Ceuvas Cancino, ambassador and permanent representative of Mexico to the United Nations. He was assisted by two Vice-Chairmen, Mr. Robert Boyer, head of the Service for Cultural Exchanges in the French Ministry of Cultural Affairs, Mr. Andrei Gouber, Chief Curator of the Moscow State Museum Plastic Art and by a rapporteur, Mr. Rafik Said, minister plenipotentiary and Tunisia's assistant permanent delegate to Unesco. Also taking part in the work were the observers of two States which are not members of Unesco (the Holy See and San Marino), intergovernmental organisations (including the Council for Customs Co-operation) and five international non-governmental organisations particularly concerned in the preparation of the draft convention. Recognising that the preservation of its cultural heritage is in the first place the task of the national authorities of the country concerned, the draft convention defines this heritage as constituted by cultural property “created by the individual or collective genius of nationals” or foreign nationals living there, and also as property acquired with the authority of the country of origin, whether as a result of scientific missions, agreed exchanges or legal purchase.

The draft convention recognises that international collaboration is one of the most effective means of protecting countries from the impoverishment of their cultural heritage due to current practices and commits signatory States to removing the causes of these practices, putting a stop to current practices and helping to make necessary reparations.

Under the draft convention, which was approved on 24 April, each State party will set up a national protection service where this does not exist already. These services will maintain a register of cultural property, ensure its preservation and presentation and establish ethical rules to guide curators, collectors, antique dealers and others.

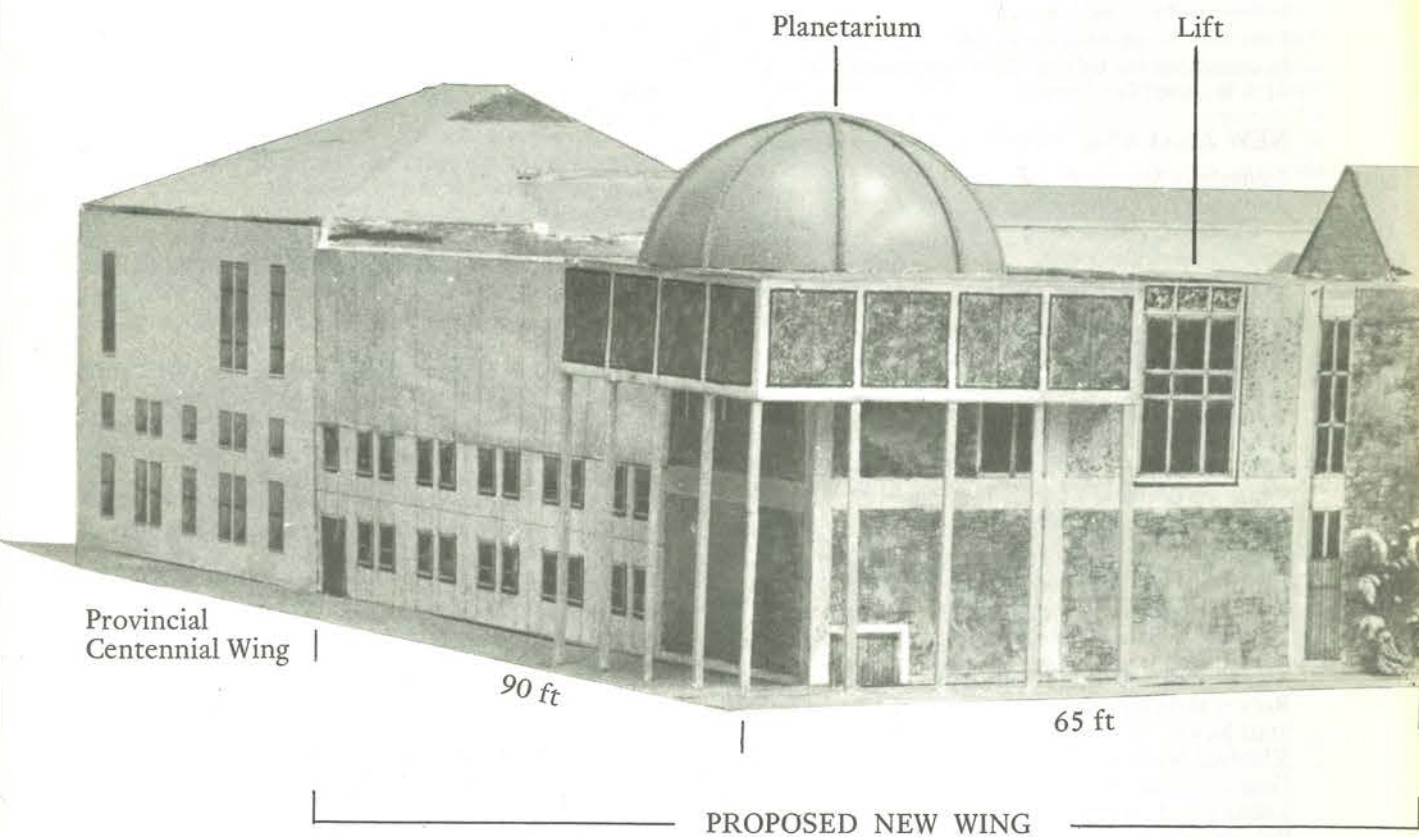
The draft convention “Concerning the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property” allows for individual agreements between States in the interests of international co-operation and provides for Unesco's participation in its implementation, through information and education, consultation and expert advice and co-ordination and good offices.

from UNESCO CHRONICLE, Vol XVI, No. 6, June, 1970.

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Council members of the Art Galleries and Museums
Association of New Zealand Incorporated 1970/71.

President, Mr. G.C. Docking
 Vice-Presidents, Dr. R.S. Duff; Mr. J.S.B. Munro
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 Honorary Treasurer, Mr. R.H. Riccalton
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 Hamlin; Mr. J. Maynard; Mr. J. Moreland;
 Professor K.W. Thomson; Mr. E.G. Turbott; Dr. J.C.
 Yaldwyn.



Model of first stage of Hundredth Anniversary Wing shows L-shaped block of two storeys and basement occupying south-west corner of site in wings of 65 feet on south and 90 feet on west to link circulation between first Museum of 1870-1882 and the Provincial Centennial Wing of 1958.